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(Prices current September 2008)

3

VIOLINO PRIMO

QUARTETTO I

Allegro ma non troppo

413

VIOLINO PRIMO

Sotto Voce

Andante con Espressione

First system of musical notation for Violino Primo, marked "Andante con Espressione". The score consists of ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo/mood is "Andante con Espressione". The first staff is marked "Sotto Voce". The second staff has a "Poco f" marking. The third staff has a "P" marking. The fourth staff has a "P" marking. The fifth staff has a "P" marking. The sixth staff has a "sf" marking. The seventh staff has a "P" marking. The eighth staff has a "P" marking. The ninth staff has a "P" marking. The tenth staff has a "P" marking. The system concludes with a double bar line.

Tempo di Menuetto

Second system of musical notation for Violino Primo, marked "Tempo di Menuetto". The score consists of ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo/mood is "Tempo di Menuetto". The first staff is marked "P". The second staff has a "P" marking. The third staff has a "P" marking. The fourth staff has a "P" marking. The fifth staff has a "P" marking. The sixth staff has a "P" marking. The seventh staff has a "P" marking. The eighth staff has a "P" marking. The ninth staff has a "P" marking. The tenth staff has a "P" marking. The system concludes with a double bar line.

VIOLINO PRIMO

Allegro ma non troppo

Measures 1-110. Dynamics: *f*, *ff*, *P*, *Cres*. Articulations: accents, slurs. Measure numbers: 10, 20, 30, 40, 50, 60, 70, 80, 90, 100, 110.

Fin

VIOLINO PRIMO

Measures 1-100. Dynamics: *f*, *ff*, *P*, *Cres*. Articulations: accents, slurs. Measure numbers: 60, 70, 80, 90, 100.

QUARTETTO II

Allegretto

Measures 1-20. Dynamics: *f*, *ff*, *P*, *Cres*. Articulations: accents, slurs. Measure numbers: 10, 20.

Voltri Subito

VIOLINO PRIMO

1
30p
40
P
f
50
P
f
60
P
Sotto Voce
Andante
Rinf P
10
20
30
40
50
60
f
413

VIOLINO PRIMO

f
3
60
P
f
70
P
Cantabile
10
20
30
P
40
50
60
70
f
P
413

VIOLINO PRIMO

QUARTETTO VI

Allegretto

10 20 30 40 50

VIOLINO PRIMO

70 80 10 20 30 40 50 60 70 80

Allegro ma non troppo

Fin

Adagio Come Prima

Dal Segno

Adagio

P Come Prima

VIOLINO PRIMO

QUARTETTO III

Allegro ma non troppo

10 20 30 40 50 60 70 80 90 100

VIOLINO PRIMO

Un Poco Vivace

10 20 30 40 50 60 70 80 90 100 110

[illegible]

VIOLINO PRIMO

Adagio ma non troppo

Piano

Allegretto

Dal Segno al Fine, then back to bar 62

Fin

Dal Segno

Dal Segno

413

VIOLINO PRIMO

QUARTETTO IV

Allegro

10

1

30

40

50

60

70

80

90

100

Sotto Voce

Andante

413

VIOLINO PRIMO

11

30

40

50

60

70

80

90

100

Piano

Vivace

Adagio Come Prima

Adagio Come Prima

413

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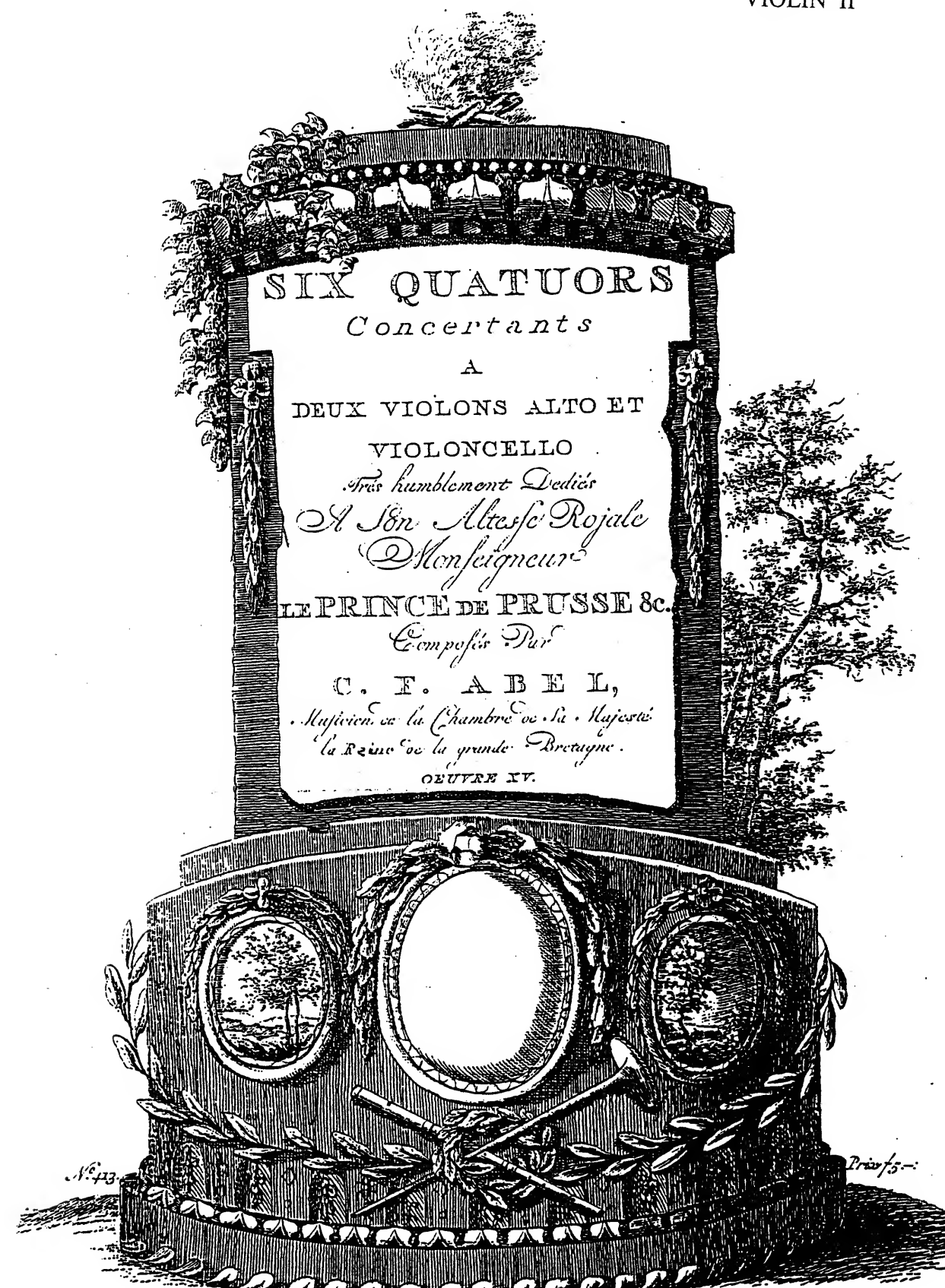
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VIOLINO SECONDO

QUARTETTO I

Allegro mà non troppo

pp

f

p

Cres:

f

p

f

p

f

Sotto voce

Poc:f

f

p

VIOLINO SECONDO

5

40
rinf
P
f
P
Piano
Tempo di Minuetto
20
30
40
50
60
70
Cres: f ff f P
80
90
100

VIOLINO SECONDO

QUARTETTO II

Allegretto

10 20 30 40 50 60

Sottovoce

Andante

rinf P

413

VIOLINO SECONDO

40 50 60 70 80 90 100 110

2 mezza voce

Allegro ma non troppo

Cres

Fine

413

VIOLINO SECONDO

QUARTETTO VI

Allegretto

10

20

30

40

50

60

70

80

90

100

110

120

mezza voce

Cantabile

413

VIOLINO SECONDO

30

40

50

60

70

80

90

Piano

Allegro ma non troppo

10

20

30

40

50

60

70

80

90

100

110

120

Fine

Dal Segno

413

QUARTETTO III

Allegro mà non troppo

10 20 30 40 50 60 70 80 90 100

Adagio mà non troppo

413

10 20 30 40 50 60 70 80 90 100 110 120

Sotto voce

Andante mà non troppo Ad.

Un poco Vivace

413

VIOLINO SECONDO

QUARTETTO V

Solo

Moderato

10 1

20 30

40 50

60 70

80 90

100

413

VIOLINO SECONDO

Piano

Allegretto

10 20

30 Fin

40 50

60 70

80 90

100 110

120 130

140

Dul Segno

413

VIOLINO SECONDO

QUARTETTO IV

Allegro

10

20

30

40

50

60

70

80

90

100

413

VIOLINO SECONDO

6

Andante Sotto voce

P rinf

P rinf P

Piano

Vivace

1

1

1

413

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V I O L A

QUARTETTO I

Allegro ma non troppo

10

P f

20

P f

30

P Cres

40

f P

50

f P

f P - f

60

P

Sotto voce

Andante con espressione

f Pocof

10

20

P f P f P

30

413

V I O L A

5

40
rinf

50
p f p

10
f p

Tempo di Minuetto

20
f p

30

40
p f

50
p f

60
p Cres:

70

80

90
f

100
p f

QUARTETTO II

Allegretto

10

20

30

40

50

60

70

Solo

Sotto voce

Andante

413

40

50

60

70

80

90

100

110

Allegro mà non troppo

f

p

Cres.

Fine

413

V I O L A

QUARTETTO VI

Allegretto

10 20 30 40 50 60 70 80

mezza voce

Cantabile

413

V I O L A

30 40 50 60 70 80 90 100

Piano

Allegro ma non troppo

413

* 1st & 2nd time Da Capo

V I O L A

QUARTETTO III

Allegro mà non tanto

P

10

f

20

P

30

40

1 2

f

50

60

70

80

90

P

100

f

Adagio mà non troppo

10

20

rinf. 30

P

f

P

f

P

f

P

f

413

V I O L A

30

f

P

mf

f

P

40

P

mf

Un poco Vivace

10

f

20

P

30

f

40

1

f

P

50

mf

f

60

1

P

f

70

P

P

80

f

P

90

f

100

P

110

f

120

f

413

V I O L A

QUARTETTO V

Moderato

4
Solo

20
f p

30
f p

40
Solo

50

60
Solo

70

80

90
p f

100
p

Sotto voce
Andante mà non troppo Adagio
f p f

20
p mf p rinf p

413

V I O L A

40
f p f p

50

60

Piano
Allegretto
f

10

20
Cres: f

30
Fine

40
p

50
f p

60
f p

70
f

80
Cres:

90
p

100
f

110

120

130
f p

140
f p

Dal Segno fin
al Fine

413

QUARTETTO IV

Allegro

10

30

20

30

3

Solo

50

60

70

80

90

100

413

Sotto voce

Andante

6

20

rinf

30

40

5

60

70

P rinf P

Piano

Vivace

10

1

20

4

30

40

P

50

f

60

2

70

P

f

90

100

P

f

413

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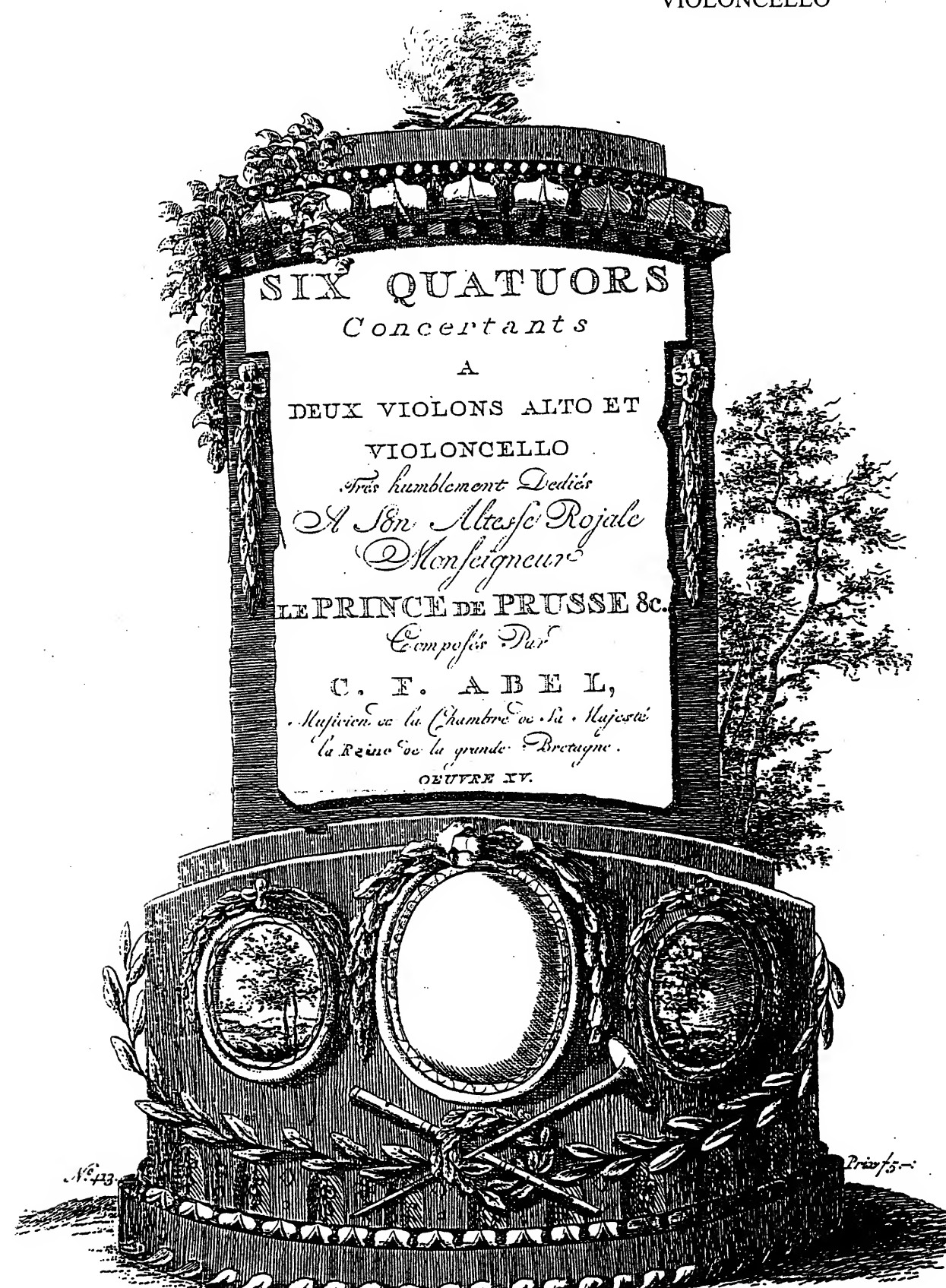
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VIOLONCELLO

QUARTETTO I

Allegro ma non troppo

10

20

P

f

30

Cres

ff

40

P

f

50

P

f

60

P

f

Sotto Voce

Andante con Espressione

mf

Poco f

10

20

P

P

f

P

41s

VIOLONCELLO

5

Violoncello musical score for a Minuet in G major, measures 30-100. The score is written in bass clef with a key signature of two sharps (F# and C#). The tempo is marked 'Tempo di Menuetto'. The score includes various dynamics such as *P* (piano), *f* (forte), *ff* (fortissimo), *Rinf* (rinforzando), and *Cres* (crescendo). Measure numbers 30, 40, 50, 60, 70, 80, 90, and 100 are indicated above the staves. The piece concludes with a double bar line and a repeat sign at measure 100.

VIOLONCELLO

QUARTETTO II

Allegretto

Solo

10

Solo

Solo

20

P

30

Solo

40

Solo

50

f

Solo

60

Solo

P

Sotto Voce

Andante

10

413

VIOLONCELLO

30

1

2

tasto Solo

40

50

tasto Solo

60

f

P

70

10

Allegro ma non troppo

20

P

f

30

P

f

f

40

tasto Solo

50

P

60

f

70

80

Unis

P

tasto Solo

Cres

90

f

f

P

100

f

P

110

f

P

f

P

tasto Solo

Fin

413

VIOLONCELLO

QUARTETTO VI

Allegretto

Mezzo Voce

Cantabile

413

VIOLONCELLO

Solo

Allegroman non troppo

413

VIOLONCELLO

QUARTETTO III

Allegro ma non tanto

10

f

20

P

30

40

50

60

f

70

80

90

100

10

20

30

P

f

P

413

Adagio ma non troppo

VIOLONCELLO

20

mf

f

30

P

40

mf

f

50

f

P

60

f

P

70

mf

80

f

90

100

110

Solo

P

f

P

f

P

413

Un Poco Vivace

VIOLONCELLO

QUARTETTO V

Moderato.

10

P

f

Solo

20

30

P

40

Solo

50

60

f

70

1

3

Solo

80

90

P

100

P

Sotto Voce

Andante non troppo Adagio

inf

f

f

10

P

f

P

VIOLONCELLO

40

50

60

P

Allegretto

10

f

20

P

30

Cres

f

40

P

50

f

60

P

70

80

P

90

P

100

f

110

P

120

f

P

130

f

P

140

P

Dal Segno

VIOLONCELLO

QUARTETTO IV

Allegro

10 20 30 40 50 60 70 80 90 100

f P sf

VIOLONCELLO

SottoVocce

Andante

10 20 30 40 50 60 70 80 90 100

P Rinf f sf P

Karl Friedrich Abel (1725-1787) was a German viola da gamba player and composer, a pupil of his father and of J.S.Bach at Leipzig. His first position was with the Dresden court orchestra under Hasse but in 1759 he came to London, introducing himself to the public with a recital of his own compositions on gamba, harpsichord and the newly invented pentachord. He received assistance from the Duke of York and in 1865 became chamber musician to Queen Charlotte at a salary of £200 a year. When J. S. Bach's youngest son Johann Christian came to London in 1762 Abel joined him in promoting a series of public concerts at which Haydn's symphonies were given their first English performances. Together they acted as mentors to the boy Mozart when he was in London in 1764/5 and Mozart made a copy of Abel's Symphony in E flat Op.7, a work which was consequently regarded for many years as Mozart's own (K.18).

This Op. 15 set of quartets published in 1780, just one year before Haydn's Op.33 set, is interesting in shewing the persistence of the baroque trio sonata tradition into the classical string quartet period. Although only string instruments are specified on the title page the cello part was originally figured, indicating that the composer envisaged the possibility of the participation of a keyboard. And in playing them one must bear in mind that in that tradition an appoggiatura was used to indicate to the keyboard player that the note did not form part of the harmony It was not an ornament and should be played for its written length.

MERTON MUSIC

Carl Friedrich
ABEL

Six String Quartets Op. 15

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